Xuan Ye: I OWNED, A TONGUE



ARTIST STATEMENT

I OWNED, A TONGUE is about hacking the alphabetic writing apparatus as a technology in an algorithmic narration of cybernetic feedback and data economies. In the exhibition, the software writes on its own, interfaces invite you to decipher and gesture, neon signs emit ringing sounds while scrolling antonym pairs, and speech voices are indigestible data that insist on unlearning. Six works of digital poetry, that are six modes of perceptual rerouting, synthesize unstable and untranslatable signifiers that confuse yet connect us. Meanings dangle in the collective dreams we are all in, where networked machines relay signals from the other side of reality. Lost tongues are found anew as contexts are displaced, detached, and divinated from their normalized mundane.

Xuan Ye: I OWNED, A TONGUE runs from May 25 to June 22, 2024 at the Ed Video Media Arts Centre, which is situated on the traditional lands of the Attawandaron, Anishinaabek, and Hodinöhsö:ni' Peoples and the treaty lands and territory of the Mississaugas of the Credit. Special thanks to Maddie Lychek, Program Director, and Elia Morrison, Technical Director, of Ed Video for their invaluable organizational and technical supports.

Exhibition Essay: Mujie Li
Graphic Design: Xuan Ye

Xuan Ye (https://a.pureapparat.us) works across art, music and technology. X is interested in making noise as a generative space to evoke the dissonant, untranslatable and illegible within more-than-human entanglements. They often involve improvisation, computation and fiction to compose software, images, installations, performances and editions. Their work has appeared at the MOCA Toronto, UCCA Center for Contemporary Art (Shanghai), Venice Architecture Biennale, Peer to Space (Berlin), MUTEK Montreal, Art Gallery of Ontario, and Goethe-Institut (Beijing), among others. Their multifaceted practice has been featured and reviewed in Canadian Art (Winter 2020), ArtAsiaPacific (Issue. 111), KUNSTFORUM (Bd. 257), Musicworks (Issue. 136), and Bandcamp Daily (Best Experimental Albums).

Mujie Li is an experimental writer and a doctoral researcher of digital media and culture at the University of Sussex (United Kingdom). Her research explores how literary aspects (such as writing, reading, text and language) in digital and computational technological conditions work together to shape digital aesthetics. She is the author of the novella Mirage Time (2017, published by Dostoyevsky Wannabe), and the article On Digital Aesthetics: Sense-Data and Atmospheric Language (2023, published by Electronic Book Review).

Jason Doell is vital to Canada's experimental music/sound community. His interdisciplinary practice includes site/context-specific works, live coding, and signal-chain manipulation. Doell has created several significant works, including "Beneath a Landscape," a 30-minute subway piece commissioned by INTERsection festival (CA), the interactive online work "TURNONANDBENOTALONE" presented by Music Gallery (CA), and the algorithmic piece "tbtastiuth" commissioned by MaerzMusik (DE). Doell has worked with international artists such as Quatuor Bozzini, Continuum Contemporary Music, Pulitzer Prize-winner Raven Chacon, and legendary guitarist John Dieterich. Doell's new album, Becoming In Shadows ~ Of Being Touched, was released on American imprint Whited Sepulchre.

I=OWNED=,=A=TONGUE, or an Imaginary Reading

Mujie Li

I---------><!--absent subject-->---------->Interface Mania

I, the letter and the subject, becomes absent in the artwork's title *('ve) said a mouthful.* When reading the title, stress is given to 'a mouthful': when operating the interface of the artwork, attention is given to each 10 x 10 grid with a default color. Unmute, click, hover, move, stay – symptom shows: a mania of interface, inter-operating. 1. Unmute. Sound-image shows, with the literary device of onomatopoeia. 2. Click the grid. Grids shuffle, chance operates. 3. Hover to voice. Text-to-speech function is triggered. Sound<-Image. 4. Move to thread. Sound->Image. 5. Stay to choir. Sound and image oscillate.

If the operative language above implies an interface mania—with voice, text, color, code, digits, ear, eye, then the shuffling back and forth between sound and image shows the symptoms of inter-operation between machine and human. In the six artworks of the artist Xuan Ye in this exhibition, inter-operations between machine and human recur at different scales of interface. Series of voices and their chance operation improvise a poem [5]; digital input in the form of captcha iterates the meaning of a poem [3]; diastic technique enhances chance operation in a second-order cybernetic way; feedforwarding [1]; and pairs of antonyms become data in the form of a sound wave spectrum [2].

Why is interface mania deemed to be symptoms? The word symptom comes from Greek, 'accident, misfortune, that which befalls', a departure from normal function or feeling, reflecting the presence of an unusual state. The missing 'I' in the title of the artwork, representing an absent subject, symptomizes human agency. The non-human agency, the cognitive assemblage, write poetry in operative language.

OWNED----------><!--pluperfect-->----------->FIN-Tech

Owning it to the finite, technology runs. Running towards *FIN*. A captcha takes each verse to the next iteration, recurring meaning. Recurring meaning: typing in, clicking, memorizing the last input, reading the current output, input, click, output. Technology owns its finite to the infinite. Completed, determined.

Testification, testament, testimony. A captcha is used to testify truth value. A click on the captcha, sentenced to death, (dying from being forgotten), a testament is being generated. Are you the witness or murderer of a poem? Operate to offer testimony [3].

Select, combine, generate [1] – automatic drawing. Structure sound-scape, real-time idea-scape [2]. Sounds resonate, in solo, in hovering, in staying choir [5] – serial music. Disrupted typo, error as rest, shark's singing [3].

How to navigate the movement of (un)meaning? Reading verse, try typing, enter. The computer chants the verses. To murmur, feedforward, following the rhythm of recognition and operation. Welcome to the Sisyphus-style infinity of chanting the verse. But, every verse has an end tone. Every act of computation determines temporal meaning. Like every verse has a home for sale.

A set = {h,o,m,e,f,o,r,s,a,l,e}. Its variants, the indetermined within. Anagrammed, a literary device. The set, a worm wriggling in each verse, a fin sinking and floating in pixel waves:

My bones and bloods will infinitize,
my fin will finitize.
My home is carried within my fin,
my home is owned.

,----------> <!--separator-->----------->Chance Operation

With(in)-finite: *IChing*, the ancient Chinese divination manual places elements of cosmos in their place value of 6 sets of 64 hexagrams; a constrained writing. Its random process incorporates indeterminacy into the determinant. The language of divination correlates the cosmos and the human. Its mechanism generates forms of chance operation in the hands of Fluxus artists: the interstice of music and choreography by Merce Cunningham, the notes coming from *IChing* mechanism by John Cage, the sets of words selected from computer program by Alison Knowles, all forms of limit encompass procedural rules.

(0,1): The separator positions numeral, qualifying number. A comma. A space. Positional notation. Place value. Operative writing. Position constitutes the rule of syntax: separating characters, deciding positions, generate lines – the diastic = Dia (through) + stichos (a line of writing) [1]. Generated series operate chance.

Ye reminds us, Twitter (X) constitutes a new form of language abundant in information, through its ‘140 characters or less’ rule and hashtag metadata ecology. A twitterbot does a constraint writing in a form of generative acrostic, giving the acronym ‘W.Y.S.I.W.Y.G.’ new meanings every time. The form of the poem at graphic user interface bears a language of chance operation by program, meaning becomes light out of the weight of chance operation. Like a flickering neon light sculpture, a flipbook and a lenticular print as artist multiples, these materials bear the heaviness of the chance operation of the poem [6]. What you see is what you get? Or can you feel the heaviness of an e-poem?

A--------<!-- (in)definite article-->-------->Literary Device

A word of onomatopoeia enters 47 different voices from different regions around the world. Dialect, accents, text-to-speech voice mutation; variance [5]. A set of letters undergoes anagrammatization. It moves as typing out. The metamorphosis of letters creates flux in the ocean of stock images [3]. A word becomes discrete with diastic. Its discrete letters become procedural rules that generate the content and form of a poem [1]. Seven letters of a term build up a skeleton of an acrostic. It becomes a script generating material variants [6]. These literary devices mobilize letters and words to proliferate. They conjoin with syntax, limiting and arranging the order of things. From voice, typing, generative poem, sculpture and prints, literary devices extend, mutate, vary, scaffold. In turn, they themselves isolate, limit, discretize, compose.

TONGUE--><!--verbalize-->-->Oscillatory Sound-Image

Tonguing. Meaning in the air. Images of antonym pairs, sounds of translated frequencies. Sound-image is an optical medium–moving neon light [2]. Verbalizing. Non-sense in series. Images of onomatopoeia in color, sounds of accents in mutated rhythm. Sound-image is a graphic sonicity [5]. Reading. Meaning is encoded in interactive captchas. Images of visual archive, sounds of rhyme and verse. Sound-image is an acoustic-graphic code [3]. Sound-image is a processual sign.

Coda: ‘Vomit as a Method’

At this moment, when low-frequency sounds become ambient, stuttered tonguing embodies glitches, passing the uncanny arising from the metaphor of cannibalism. The imagined tongue becomes real via sounding; the metaphor, as a literary device, creates the imaginary atmosphere. Sound-image of the uncanny reverberates in the space of the art exhibition: from tongue, mouthfuls, to terminal technologies, invisible programs and mechanisms of chance operations, to haptic interfacings.‘To vomit’, the verb, lacks its subject, in this object-oriented agential fields of non-human and human beings.

1. EveryLetterCyborg v1.2.2

   2018, 2024
   app (Twitterbot @qletrcyborg 2018 - 2022), 3D printed sculpture, writing on paper scroll

2. IN BETWEEN () WE OSCILLATE

   2018
   app

3. FIN

   2018
   app

   Commissioned by Bcc:, Decoy Projects in 2018.

4. Garrulous Guts (invisible)

   2019
   app (biaural version, generative sound composition in collaboration with Jason Doell)

5. (‘ve) said a mouthful v1

   2020 - 2021
   app

   This work was a response to Shaheer Zazai’s project *Is, but will be* at Blackwood Gallery as part of the Reader-in-Residence program through 2020.

6. @wysiwygbot

   2022
   app (Twitterbot @wysiwygbot 2022)

   This work was a response to prompts that aim to interrogate and help situate digital arts practice as part of BlackFlash Expanded’s *Working Title: Digital Art Curriculum* in 2022.



ADVANTAGE DISADVANTAGE

ALIVE DEAD

ALWAYS NEVER

ANCIENT MODERN

APPROVAL DISAPPROVAL

APPROACHED RECEDED

ABUNDANT SCARCE

ADMIT DENY

ADVANCE RETREAT

ARTIFICIAL NATURAL

ARRIVAL DEPARTURE

ASCEND DESCEND

ATTACK DEFENSE

ATTRACTIVE REPULSIVE

ATTENTION INATTENTION

ASLEEP AWAKE

ALLY ENEMY

AGREE DISAGREE

BAD GOOD

BACKWARD FORWARD

BEND STRAIGHTEN

BEAUTIFUL UGLY

BEGINNING ENDING

BELOW ABOVE

BENT STRAIGHT

BIG SMALL

BLUNT SHARP

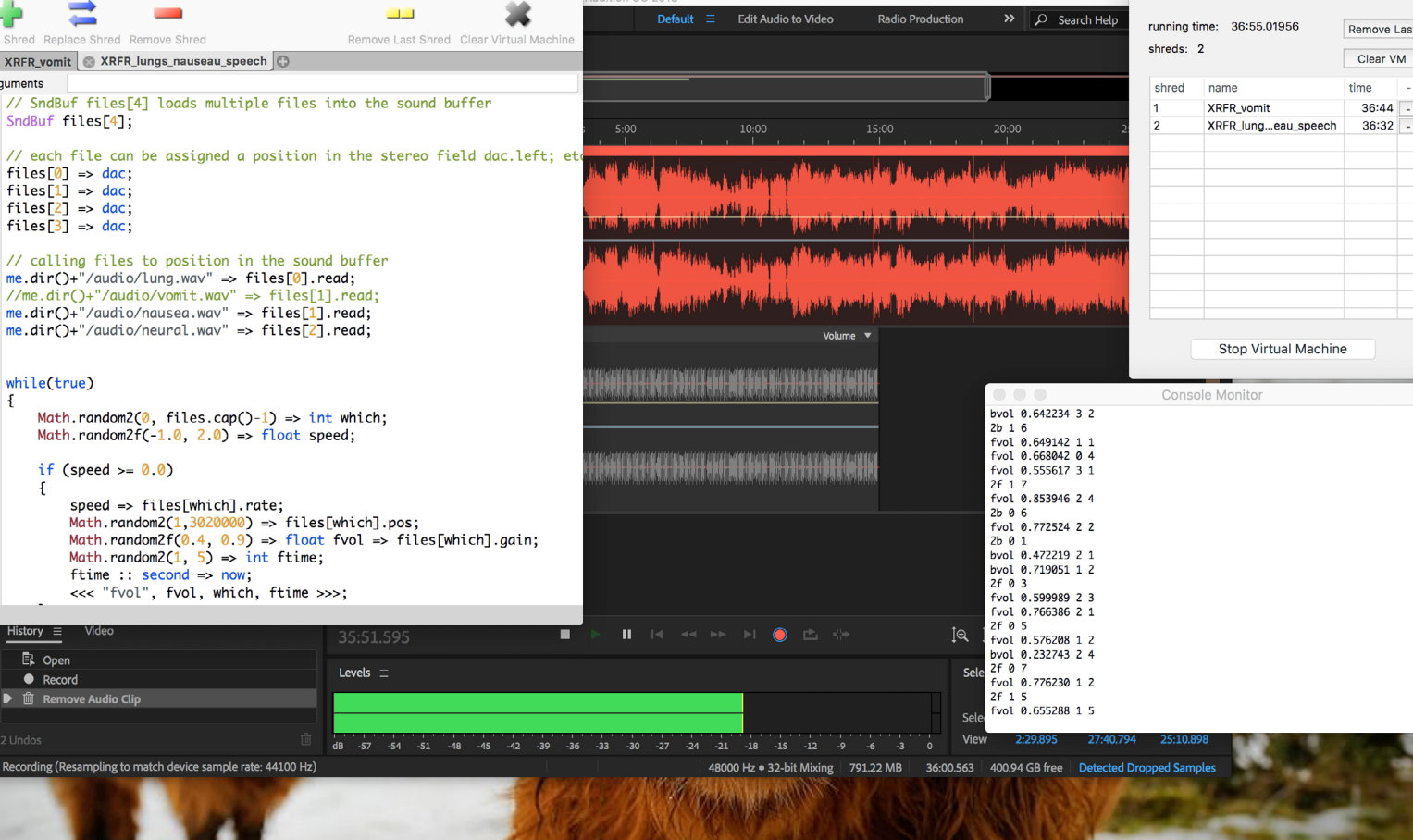
BETTER WORSE

BEST WORST

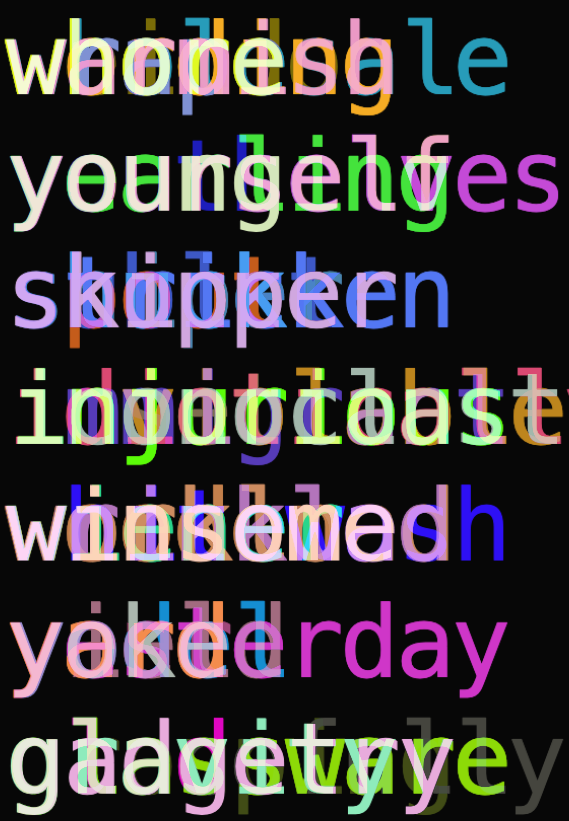
BLAME PRAISE

BLESS CURSE


eAr Of HuE LOSS
Type the sentence:


Shred
Replace Shred
Remove Shred
Remove Last Shred
Clear Virtual Machine
XRFR_vomit
XRFR_lungs_nauseau_speech
guments
// SndBuf files[4] loads multiple files into the sound buffer
SndBuf files[4];
// each file can be assigned a position in the stereo field dac.left; et
files[0] => dac;
files[1] => dac;
files[2] => dac;
files[3] => dac;
// calling files to position in the sound buffer
me.dir()+"/audio/lung.wav" => files[0].read;
//me.dir()+"/audio/vomit.wav" => files[1].read;
me.dir()+"/audio/nausea.wav" => files[1].read;
me.dir()+"/audio/neural.wav" => files[2].read;
while(true)
{
Math.random2(0, files.cap()-1) => int which;
Math.random2f(-1.0, 2.0) => float speed;
if (speed >= 0.0)
{
speed => files[which].rate;
Math.random2(1,3020000) => files[which].pos;
Math.random2f(0.4, 0.9) => float fvol => files[which].gain;
Math.random2(1, 5) => int ftime;
ftime :: second => now;
<<< "fvol", fvol, which, ftime >>>;
Default
Edit Audio to Video
Radio Production
Search Help
5:00
10:00
15:00
20:00
Volume
running time: 36:55.01956
shreds: 2
Remove Las
Clear VM
shred
name
time
1
XRFR_vomit
36:44
2
XRFR_lung...eau_speech
36:32
Stop Virtual Machine
Console Monitor
bvol 0.642234 3 2
2b 1 6
fvol 0.649142 1 1
fvol 0.668042 0 4
fvol 0.555617 3 1
2f 1 7
fvol 0.853946 2 4
2b 0 6
fvol 0.772524 2 2
2b 0 1
bvol 0.472219 2 1
bvol 0.719051 1 2
2f 0 3
fvol 0.599989 2 3
fvol 0.766386 2 1
2f 0 5
fvol 0.576208 1 2
bvol 0.232743 2 4
2f 0 7
fvol 0.776230 1 2
2f 1 5
fvol 0.655288 1 5
History
Video
Open
Record
Remove Audio Clip
2 Undos
35:51.595
Levels
dB -57 -54 -51 -48 -45 -42 -39 -36 -33 -30 -27 -24 -21 -18 -15 -12 -9 -6 -3 0
View
2:29.895
27:40.794
25:10.898
Recording (Resampling to match device sample rate: 44100 Hz)
48000 Hz • 32-bit Mixing
791.22 MB
36:00.563
400.94 GB free
Detected Dropped Samples


bumble
tlot
bash
wub wub
bubble
blurp
bobolink
titter
trumpet
splash
ahoy
woosh
sniffed
blah
blam
wow
buzz
buzzed
splashed splat
brush
blabbed
wuh-uh-uh-uh
blabbing
aaht
spit
arf
bubbled
blurting
quacking
purred
ahahah
yadda
bawl
boink
sizzling
trickled
achoo
bop
aroo
bawled
quacked
bwahaha!
trill
whizz
buzzing
yackety-yak
popping
buck
bashed
wuppa wup
blaring
tu-whu
skraaa
purr
sizzled
abracadabra
sniffle / snuffle
blare
blast
burble
rrr/purr
boff
yadda yadda / yad
argh
pitter-patter
bump
yakyakyakyak
bong
blang
puh-puh-p
aaugh
ahhhh
trun
pawling
tsk
snikt
ahem
yadda yadda / yada yada yadda
yadda / yada yada yadda yadda /
yada yada yadda yadda / yada yad


whoness
youngly
skupper
ingurious
wineamed
yakerday
gadgetry

1. 字字赛博格 v1.2.2

   2018, 2024
   程序 (Twitter机器人 @qletrcyborg 2018 - 2022) , 3D打印雕塑 , 卷轴

2. 在此之间 () 我们振荡

   2018
   程序

3. 终/鳍

   2018
   程序

   于2018年由Bcc:, Decoy Projects委任。

4. 絮聒之肠 (不可见)

   2019
   程序 (双声道版 , 生成式作曲 , 与窦杰合作)

5. 语焉不详 v1

   2020 - 2021
   程序

   该作品于2020年受黑木美术馆“读者驻地”委任 , 是对艺术家Shaheer Zazai的项目*Is, but will be*的回应。

6. @wysiwygbot

   2022
   程序 (Twitter机器人 @wysiwygbot 2022)

   该作品于2022年受《BlackFlash》杂志委任 , 是对“暂定标题 : 数字艺术课程 *Working Title: Digital Art Curriculum*”的回应 , 旨在质疑和帮助定位数字艺术的实践。

尾声：“呕吐作为一种方法”

在这一刻，低频声音变得环境化，口齿不清的吐字吐纳着故障，传递了由食人隐喻引起的怪奇感。通过声音，想象中的舌头变得真实；作为一种文学手法，食人的隐喻创造了虚构的氛围。具有怪奇感的声音-图像回响在展览空间：从舌头、满口而归，到终端技术、看不见的随机操作程序和机制，再到触觉界面。“呕吐”这个动词，在这个以物体为导向的非人类和人类动力因交杂的领域中，缺失了它的主语。

TONGUE------><!--发声-->------>振荡的声音-图像

振动。空气中的意义。反义词组的图像，翻译频率的声音。声音-图像是一种光学媒介——移动的霓虹灯光[2]。发声。序列中的无意义。拟声词的图像，变异节奏的口音之声。声音-图像是一种图形的声学[5]。阅读。意义被编码在互动式图形验证码中。视觉档案的图像，韵律和诗节的声音。声音-图像是一种声音-图形代码[3]。声音-图像是一种过程性符号。

A---------><!-- (不) 定冠词-->---------->文学手法

拟声词进入了来自世界各地 47 种不同的声音之中。方言、口音、文本到语音的声音变异 ; 差异 [5]。一组字母经历了变位。它随打字过程而移动。字母的变形在库存图像的海洋中创造了波动 [3]。一个词通过词序排列变得离散。它的离散字母成为生成诗歌内容和形式的程序规则 [1]。一个术语的七个字母构建了一首藏头诗的骨架。它变成了一个生成材料变体的脚本 [6]。这些文学手法动员字母和词语进行繁殖。它们与语法结合 , 限制和安排事物的顺序。从声音、打字、生成诗歌、雕塑和印刷 , 文学手法扩展、变异、衍生、搭建。反过来 , 它们自行隔离、限制、离散、组构。

,----------> <!--分隔符-->----------->随机操作

在(内)-有/无限性：《易经》，古老的中国卜卦手册，将宇宙元素置于其6组64卦辞的位值中；一种受限的写作。其随机过程将不确定性纳入决定性之中。卜卦的语言将宇宙与人类进行关联。其机制在激浪派艺术家手中产生了各种形式的随机操作：梅尔斯·康宁汉（Merce Cunningham）的音乐和舞蹈的间隙，约翰·凯奇（John Cage）的易经机制产生的音符，艾莉森·诺尔斯（Alison Knowles）从计算机程序中选择的词汇集，所有这些关于限制的形式都包含了程序规则。

(0,1)：分隔符定位数字，给予数字质与量。逗号。一个空格。位置表示法。位值。操作型写作。位置构成了语法的规则：分隔字符，决定位置，生成线条——diastic = Dia（通过）+ stichos（一行文字）[1]。生成的序列操作着随机。

艺术家叶轩提醒我们，Twitter（X）在信息冗余中构成着一种新语言形式，通过其“140个字符或更少”的规则和标签元数据生态来构建。一个Twitter机器人以生成式藏头诗的形式进行着受限的写作，每次都赋予首字母缩写“W.Y.S.I.W.Y.G.”新的含义。用户界面的诗歌形式，承载了由计算程序的随机操作而产生的语言。在随机操作的重量中，意义开始变得轻盈。就像闪烁的霓虹灯雕塑、作为艺术家多重作品的翻页书册和光栅印刷，这些媒材承载了诗歌随机操作的重量[6]。你所见即所得？亦或者说，你能感受到电子诗歌的沉重吗？

OWNED------><!--过去完成时态-->------>FIN-科技

当科技运行,它归属于有限。奔向一种完结。每个诗节都由图形验证码带到下一个迭代,意义反复。反复的意义:输入、点击、记忆上次输入、阅读当前输出,再输入、再点击、再输出。科技将其有限归于无限。已完成,已确定。

证明,证实/遗嘱,证言。使用图形验证码来对真实价值作证。点击图形验证码,被判处死刑(因为被遗忘而死亡),并生成一份遗嘱。你是一首诗的证人还是凶手?展开操作以提供证言[3]。

选择、组合、生成[1]——自动绘画。构建声音景观,体验实时意境[2]。在独奏中,在悬停中,在停留唱和中,声音共鸣[5]——序列音乐。受干扰的错别字,错误作为小憩,鲨鱼的歌唱[3]。如何导航(无)意义的运动?阅读诗节,尝试输入,回车。计算机吟唱诗句。低声细语、前馈,跟随认知和操作的节奏。欢迎来到以西西弗斯式吟唱诗节的无限世界。但是,每个诗节都有一个终结音。每次计算都确定了临时意义。就像每个诗节都有一个待售的家一样。

集合={h,o,m,e,f,o,r,s,a,l,e}。它的变体,在不确定性中。变位词,一种文学手法。这个集合,在每首诗中蠕动,是像素波中下沉和浮动的鳍:

我的骨骼和血液将无限化,
我的鳍将有限化。
我的家在我的鳍里,
我的家被拥有。

I---------><!--缺失主语-->---------->界面狂热

在作品《语焉不详 ('ve) said a mouthful》中,“我”这一字母和主语,都在标题中消失了。阅读标题时,重点放在了“mouthful”上:在操作作品的界面时,注意力集中在了每个带有默认颜色的10 x 10网格上。取消静音,点击,悬停,移动,停留——症状显现:一种界面的狂热,操作的互动。1. 取消静音。声音-图像通过拟声这一文学手法呈现。2. 点击网格。网格洗牌,随机运作。3. 悬停以发声。触发文本转化语音的功能。声音<-图像。4. 移动到线程。声音->图像。5. 停留以唱和。声音和图像摆动。

如果上述操作型语言暗示了一种界面狂热——有声音、文本、颜色、代码、数字、耳朵、眼睛——那么在声音和图像之间的来回洗牌则显示了机器和人之间互相操作的症状。在艺术家叶轩的此次展览中,机器和人之间的互相操作在不同尺度的界面上反复出现。一系列声音及其随机操作即兴演绎了一首诗[5];以图形验证码形式的数字输入迭代了一首诗的意义[3];“词序排列”技法以二阶控制论的方式增强了随机操作;前馈[1];成对的反义词成为了声波频谱的数据[2]。

为什么将界面狂热视为症状?“症状”一词源自希腊语,意为“意外、不幸发生的事情”,是正常功能或感觉的偏离,反映了异常状态的存在。作品《语焉不详 ('ve) said a mouthful》标题中缺失的“我”代表了缺席的主体,显示着人类作为动力因的缺失。非人类动力因这一认知装配体,用操作型语言写诗。

I=OWNED=,=A=TONGUE : 一种想象读本

李沐杰

艺术家简介

叶轩 (https://a.pureapparat.us) 穿梭于艺术、音乐和科技交织的各种语境。他好以“制噪”试法 , 在不止于人类的纠葛中唤起不合时宜、无法翻译与难以辨认的情动。常通过即兴与计算技术虚构软件、影像、装置、表演和出版物。其作品曾展出于加拿大当代艺术博物馆 (2022 , 多伦多) , 尤伦斯当代艺术中心 (2022 , 上海) , 威尼斯建筑双年展 (2021) , Peer to Space (2021 , 柏林) , MUTEK电子艺术节 (2020 , 蒙特利尔) , 安大略省美术馆 (2019 , 多伦多) , 歌德学院 (2018 , 北京) 等地展出。他的多元实践载入蒙特利尔歌德学院“后人类主义”专题 , 《ArtAsiaPacific》“新浪潮 New Currents”专栏 , 《德国艺术论坛 Kunstforum》“女性主义4.0”专刊 , Bandcamp Daily“月度最佳实验专辑”。

李沐杰 , 实验写作者 , 数字媒介与文化研究者 , 英国萨塞克斯大学博士。其研究主要探寻数字计算技术条件下文学元素 (如写作 , 文本 , 阅读和语言) 如何共同塑造数字美学。曾出版实验性短篇小说《Mirage Time》(2017 , 由Dostoyevsky Wannabe出版) , 文章《论数字美学 : 感性数据与氛围语言 On Digital Aesthetics: Sense-Data and Atmospheric Language》(2023 , 由《电子书评 Electronic Book Review》出版) 。

窦杰 (Jason Doell) 是加拿大实验音乐/声音艺术社群的重要一员。他的跨学科实践包括特定场域/语境作品、实时编码与信号链操作。Doell的作品包括受加拿大INTERsection音乐节委任为多伦多地铁创作的30分钟公共艺术项目《Beneath a Landscape》; 由加拿大Music Gallery展出的在线互动作品《TURNONANDBENOTALONE》; 以及受德国MaerzMusik委托创作的算法作曲《tbtastiuth》。Doell常与国际艺术家合作 , 如 Quatuor Bozzini , Continuum Contemporary Music , 普利策奖得主拉文-查孔 (Raven Chacon) 和传奇吉他手约翰-迪特里希 (John Dieterich) 。Doell的最新专辑《Becoming In Shadows ~ Of Being Touched》由美国Whited Sepulchre厂牌发行。

展览自述

“我似曾拥有的舌头”试图在控制论反馈和数据经济的算法叙述中破解作为技术的字母书写机器。在展览中，软件自行书写；界面邀请你解密、比划手势；成双成对的反义词是霓虹灯，以波形滚动作响；语音是坚持忘却、消化不良的数据。六件数字诗学的作品，是六种感知改道的模式，合成了浮动不安、无从翻译的符号，使人困惑却又将我们联结在一起。意义在我们身处的集体梦境中摇摆不定。联网的机器传递来自现实另一面的信号。当语境从被正常化的世俗中置换、剥离、超脱时，失落的语言将会被重新发现。

“叶轩：我似曾拥有的舌头” 于 2024 年 5 月 25 日至 6 月 22 日在ED VIDEO媒体艺术中心展出。ED VIDEO位于阿塔万达隆人、阿尼西纳贝克人和豪德诺索尼人的传统土地，以及信用区密苏加人的条约土地上。特别感谢ED VIDEO策划总监MADDIE LYCHEK和技术总监ELIA MORRISON在组织和布展方面提供的宝贵支持。

展览论文: 李沐杰
视觉设计: 叶轩

叶轩：我似曾拥有的舌头

